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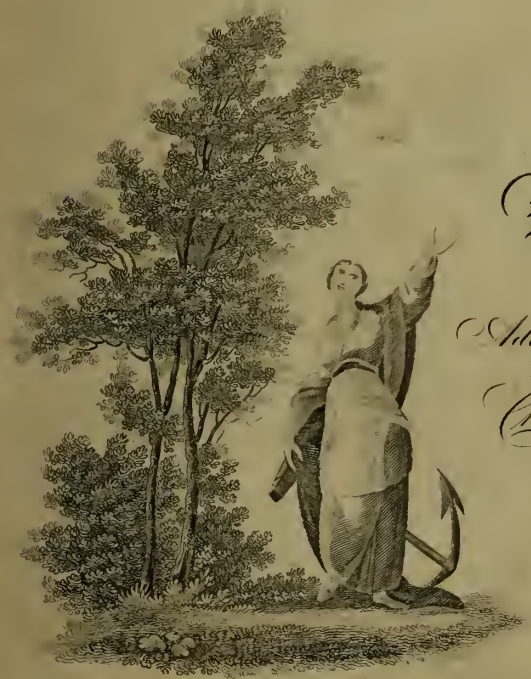

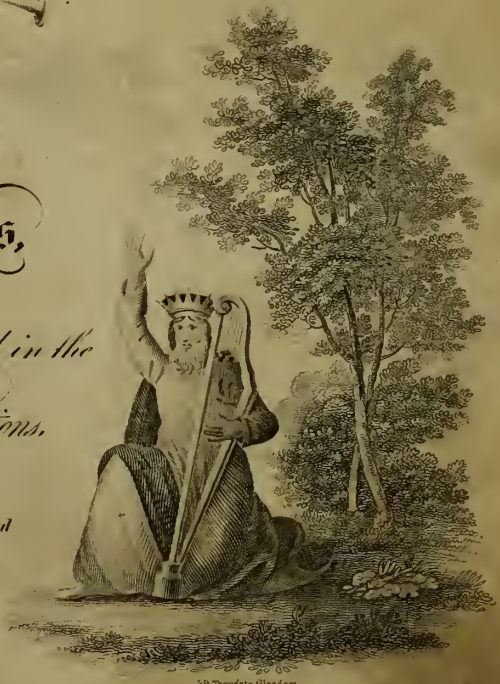

THE SERAPH,

A Selection of

Psalm and Hymn Tunes,

Many of them Original

FOR FOUR VOICES.

Adapted to the Various Metres used in the

ESTABLISHED CHURCHES,

Chapels & Dissenting Congregations,

IN THIS COUNTRY,

To which is prefixed

A New Musical CATECHISM *With improved*

SCALES & EXAMPLES

BY

JOHN ROBERTSON.

Drawn & Engraved by J. Kerr

59 Trongate Glasgow.

Ent. Sta. Hall.

GLASGOW,

PRICE 6/.

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PREFACE.

That Music is an essential branch of a liberal education, and that numerous valuable treatises have been written on the subject, cannot be denied. Yet many respectable Teachers with whom the author has conversed, affirm, that, with the present means of instruction, they find it very difficult to impress the elements of the science on the minds of their pupils; and from long experience they have been led to conclude, there is no method better adapted to the capacities of children than that of question and answer. By this means the explanation of any point, divested of every useless incumbrance, becomes more perspicuous, the impression it makes more vivid, and the elements of the science are brought within so small a compass as to be easily retained in the memory.

With a view to these and other important objects, the following Catechism has been compiled in a manner which, it is hoped, will meet the approbation of Teachers and all who desire to understand the principles of Music. The Parts or Sections contain a brief but comprehensive summary of the elements, which the author has endeavoured to render as clear and intelligible as possible. To this he has added several new scales and examples, which he trusts will be found beneficial in practice.

Those tunes have been selected which have in general obtained a preference both in the Established and in the Dissenting congregations of this country. There are also in this volume a number of new tunes from eminent composers, adapted to the various metres now in use, and accompanied with such words as even the most scrupulous piety cannot hesitate to employ.

Notwithstanding his utmost efforts, the author does not presume to think his compilation free from all defects, nor does he flatter himself that it will obtain the entire approbation of every one who may honor it with an attentive perusal. Yet if it be found in any degree to kindle in the bosoms of youth an ardent zeal for proficiency in this interesting and useful study; or by any means aid the cause of religion and morality, it will amply gratify his most sanguine anticipations.

Index to the Parts or Sections.

I. Music in general, ... 5
II. Notes and their proportions on the Stave, . ib.
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IX. Keys, with their Major and Minor modes, ib.
X. Transposition, ... 10
Explanation of Italian words, &c. . . . . ib.

MUSICAL CATECHISM.

SECTION I.

MUSIC IN GENERAL.

Question. What is Music?

Answer. Music is one of the fine arts, whose object is to give pleasure by the proper succession and combination of sounds.

Q. Of how many parts does it consist?

A. Two, Theory and Practice.

Q. What is Theory?

A. Theory is a knowledge of the rules by which the Practical part is regulated.

Q. What is Practice?

A. Practice is the art of properly arranging, and performing sounds Harmoniously.

Q. What is produced from these sounds?

A. Melody and Harmony.

Q. What is Melody?

A. Melody is a regular succession of single sounds, emitted either by the voice or instrument.

Q. What is Harmony?

A. Harmony is the proper combination of two or more sounds, audible at the same time.

SECTION II.

NOTES AND THEIR PROPORTIONS ON THE STAVE.

Q. How are Musical sounds represented?

A. By characters called notes.

Q. How many notes are in general use?

A. Six.

Q. How are they known?

A. By their particular form; viz.—Semibreve ○ —Minum 𝅗𝅥 — Crotchet ♩ —Quaver ♪ —Semiquaver 𝅘𝅥𝅯 —and Demisemiquaver 𝅘𝅥𝅰

Q. What relation do they bear to each other?

A. The Semibreve being the longest note in modern use, is the standard and regulator of the rest, and is equal in length of time to two Minums, four Crotchets, &c. as exemplified in the Table of Time, page 11.

Q. Can these notes be lengthened?

A. Yes; by placing a dot or point after them, they become half as long again. Thus, a Semibreve with a dot ○· is equal to three 𝅗𝅥𝅗𝅥𝅗𝅥 Minums; a Minum with a dot 𝅗𝅥· to three Crotchets, ♩♩♩ &c.

(Entered in Stationers Hall.)

Q. Are dots used for any other purpose than for lengthening the notes after which they are placed?

A. They are also used to mark notes called *Staccato*, which are sung very short and distinct, and are not placed after, but over and under the notes.

Q. May any of the notes be lengthened at pleasure?

A. Yes; by placing a hold, or pause 𝄐 over or under them.

Q. What is a Stave?

A. Five parallel lines, and four spaces.

Q. How are the notes named on the Stave?

A. By the first seven letters of the alphabet;—viz. A, B, C, D, E, F, G.

Q. Are the same letters to be repeated when a passage requires more notes than seven?

A. Yes.

Q. What must be used when more notes are required than those contained in the Stave?

A. Short additional lines placed above or below the Stave, called ledger lines, or over and under lines. Examples, page 11.

SECTION III.

THE DIFFERENT KINDS OF RESTS, BARS, CLEFS, &c.

Q. What are Rests?

A. Characters of silence, equal in length of time to the notes they represent. Examples, page 11.

Q. Is there a rest for every note?

A. Yes.

Q. Where is it placed?

A. The Semibreve rest is placed under the fourth line in the Stave; the Minum rest above the third line; the Crotchet rest with a turn to the right; the Quaver rest with a turn to the left; the Semiquaver with two turns to the left, and the Demisemiquaver with three.

Q. What is a Bar?

A. A perpendicular line | drawn across the Stave, dividing Music into equal portions as the mood of time may direct, whether consisting of notes or rests.—A Double Bar || marks the end of a strain, or conclusion of a piece.

Q. Should a rest of one or more Bars be required, how is it expressed?

A. Either by a numeral figure placed above the Stave, or by characters corresponding to the number of Bars wanted.

Q. What are Clefs?

A. Clefs are characters placed at the beginning of each Stave to determine the pitch, and names of the notes.

Q. How many Clefs are in general use?

A. Two, Treble 𝄞 and Bass 𝄢:

Q. Upon what line in the Stave is the Treble Clef placed?

A. On the *second line*, which makes all the notes on that line G's, and from which all the other notes, above and below, progressively take their names on the Stave.

Q How are these notes read?

A. From the bottom upwards; E is always placed on the first line, G on the second, B on the third, &c.

Q. What are the spaces?

A. The intermediate distances between the lines.

Q. How are they read?

A. D the first under space, F the first space, A the second space, C the third, &c.

Q. Upon what line is the Bass Clef placed?

A. On the fourth which is called F, from which all the other notes above and below take their names.

SECTION IV.

SHARP, FLAT, AND NATURAL.

Q. What is a Sharp?

A. A character ♯ which raises the note before which it is placed one Semitone.

Q. What is a Flat?

A. A Flat ♭ is the reverse of a sharp, as it lowers the note before which it is placed one Semitone.

Q. What is a Natural?

A. A character ♮ which, when placed before a note that has been made Sharp or Flat, restores that note to its original sound.

Q. In how many ways are Sharps and Flats used?

A. Two;—first, as the Signature of the Key: second, as they occur accidentally.

Q. What is their effect as the Signature of the Key?

A. They render Sharp or Flat all the notes and their Octaves throughout the line or space on which they are placed.

Q. What is their use as accidentals?

A. They make Sharp or Flat all the notes of the same name within the compass of the Bar.

Q. By what rule of progression are Sharps counted?

A. They are counted by fifths ascending, beginning with the note B, which is the Sharpest note in the Natural Scale; the fifth note above B, is F, being the first Sharp; the fifth note above F, is C, which is the second Sharp; the next G; the next D, &c.

Q. How are Flats counted in order of progression?

A. They are counted by fourths ascending, beginning with F, which is the Flattest note in the Natural Scale; the fourth note above F, is B, which is the first Flat; the fourth note above B, is E, which is the second Flat; the next A; the next D, &c.

SECTION V.

TIME AND ITS DIVISIONS.

Q. What is Time?

A. A certain degree of slowness or quickness, called the movement of a piece.

Q. How many kinds of Time are in use?

A. Two; Common Time, which consists of two or four equal parts in a Bar, and Triple Time, which consists of three unequal parts.

Q. Is each kind of time divided?

A. Yes.

Q. How is it divided?

A. Into Simple and Compound.

Q. How is Simple Common Time expressed?

A. By one of the following characters placed at the beginning of a movement immediately after the Signature; C —¢—Φ or $\frac{2}{4}$.

Q. How is Compound Common Time expressed?

A. By two of the following numeral figures placed at the Signature: $\frac{6}{4}$—$\frac{6}{8}$ or $\frac{12}{4}$.

Q. How is Simple Triple Time expressed?

A. By two of the following figures: $\frac{3}{2}$—$\frac{3}{4}$, or $\frac{3}{8}$.

Q. How is Compound Triple Time expressed?

A. By $\frac{9}{4}$, or, $\frac{9}{8}$, but they are seldom used in modern Music.

Q. When two figures are required to mark the Time, which of them denotes the quantity, and which the quality of the notes?

A. The upper figure denotes the quantity, and the under the quality of the notes, whether Minums, Crotchets, or Quavers.

Q. How are the different degrees of Time indicated?

A. By a movement with the hand or foot;—by certain Italian words;—or more precisely by the vibrations of a pendulum* of certain lengths.

* A Pendulum is made by fastening a small lead weight, about an ounce and a half, to a piece of riband or tape upwards of a yard long, and marking inches on the riband, measuring them from the centre of the weight, then take the length wanted, and fasten the Pendulum to some place, set it in motion, and each distinct movement will show the time required.

SECTION VI.

MISCELLANEOUS MUSICAL CHARACTERS.

Q. What is a Direct?

A. A character ᴍ placed at the end of a Stave showing that the piece is not finished, and directing the eye to the first note of the following Stave of the same part.

Q. When a figure 3 is placed over or under three notes of equal length, what is its use?

A. It denotes they are to be performed in the time of two of their own value.

Q. How are Repeats expressed?

A. By two or more dots before a single or double Bar; by an :S: with dots,—which are signs employed to point out the place to which the performer must return in repeating the passage.

Q. What is a Hold or Pause?

A. A Pause 𝄐 renders the note, rest, or bar, over or under which it is placed, longer at pleasure.

Q. What is a Brace?

A. A Brace { serves to connect as many parts as are to be performed in harmony at the same time.

Q. What is a Divider?

A. A Divider ⫽ is a character placed on the margin, used as a help to the eye in separating those parts that are to be sung or played at the same time.

Q. What is a Close?

A. One or two short strokes ‖ after a double Bar, denoting the final conclusion of the piece.

SECTION VII.

DIFFERENT MARKS OF MUSICAL EXPRESSION AND EMBELLISHMENT.

Q. What is an Appogiatura?

A. A small grace note , its Time is taken from the note to which it belongs, and in general is half of its duration:—thus

Q. What are the curved lines over and under these notes called?

A. Slurs, denoting that all the notes over which they extend are to be sung, or played to one syllable.

Q. What is a shake?

A. A Shake denotes the alternate reiteration of two notes, which commonly ends with a turn from the note below.

Q. What is a Turn?

A. A character of which there are two kinds; viz. the Common and the Inverted , each of which usually requires four notes. The note above that on which the turn is made, which is generally a full tone, begins the Common Turn, and the note below, which is always a Semitone, begins the Inverted.

Q. What is the use of the Swell and Diminish?

A. The Swell, < called Crescendo, begins soft and ends loud.—The Diminish, > named Diminuendo, begins loud and ends soft, when used together, <> they indicate Crescendo and Diminuendo, and when marked thus, >< the contrary.

SECTION VIII.

THE SCALE, OR GAMUT.

Q. What is a Scale?

A. A gradual succession of notes, either ascending or descending.

Q. How many Scales are generally used in modern Music?

A. Two;—viz. the Diatonic,* and Chromatic.†

Q. How does the Diatonic Scale proceed?

A. By five tones and two semitones, which are differently placed according as the Scale or Key is Major or Minor.

Q. How does the Chromatic Scale proceed?

A. By a regular series of twelve Semitones.

SECTION IX.

KEYS, WITH THEIR MAJOR AND MINOR MODES.

Q. What is a Key?

A. A certain fundamental sound or note, to which all the other sounds in any composition have a reference, and which is always the last note in the Bass, and often in the Air or leading part, of any regular piece of Music.

Q. Is there any other method of deciding what the Key note is?

A. Yes; in Major Keys with Sharps the Key note is the first degree or letter above the last Sharp at the Signature;—viz. if F be Sharp, the following letter is G, which is the Key note, &c.

Q. In Minor Keys, how is the Key note distinguished with Sharps?

* Diatonic Scale; see p. 11. † Chromatic Scale; see p. 13.

A. The Key note is the first degree or note below the last Sharp at the Signature;—viz. if F and C be Sharp, the letter before C is B, which is the Key note.

Q. In Keys with Flats, how is the Key note decided?

A. In Major Keys, the Key note is the fifth degree above, or fourth below; and in Minor Keys, the third above, or the sixth below the last Flat at the Signature.

Q. How is a Key ascertained to be in the Major or Minor mode?

A. When from the Key note to the third above there are two Tones or four Semitones, the Key is then in the Major mode; but when to the third above there is one Tone and a half or three Semitones, the Key is then in the Minor mode.

Q. How do the Semitones stand naturally in relation to the Key note?

A. In all Major or Sharp Keys they are between the third and fourth, seventh and eighth, and in Minor or Flat Keys, between the second and third, fifth and sixth.

SECTION X.

TRANSPOSITION.

Q. What is Transposition?

A. Transposition is the art of removing a Musical composition from a higher to a lower, or from a lower to a higher Key.

Q. In Transposing from one Key to another, is it necessary to place at the Signature the Sharps and Flats belonging to the new Key?

A. Yes; and read or write the composition higher or lower according as the new Key may require.

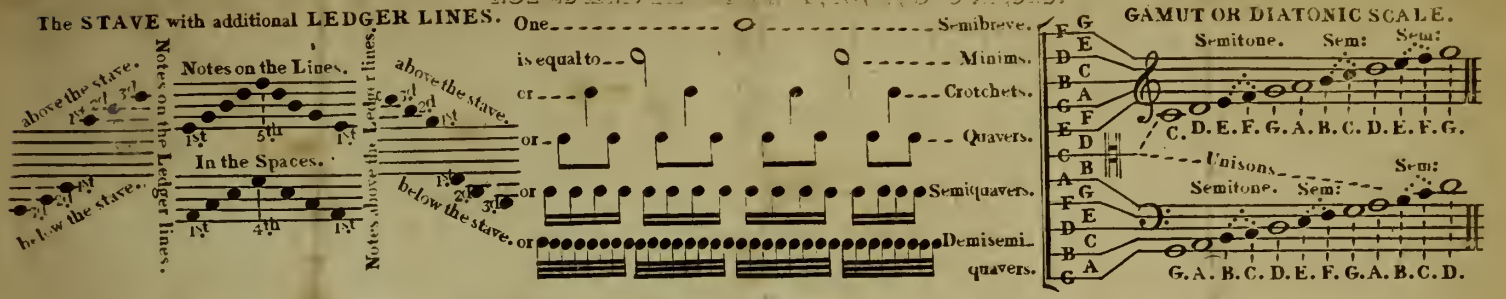
Q. Must a piece of Music, written in a *Major* Key, be always Transposed into another *Major* Key?

A. Yes; and a *Minor* Key, likewise, into a *Minor*.

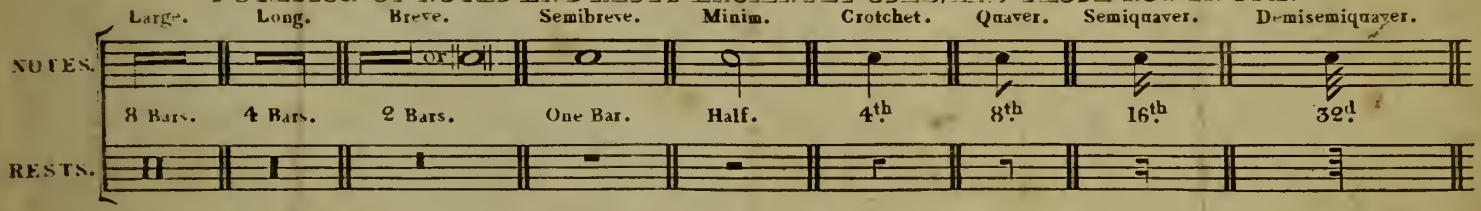
Explanation of Italian and other Words used in Music.

Adagio, very slow.
Ad libitum, or *Ad. Lib.* at pleasure.
Allegro, quick and lively.
Andante, slow and distinct.
Bis, (Lat.) *i. e.* repeat the passage.
Cres. or *Crescendo*, to increase the sound.
Con. Expressione, or *Con. Anima*, with forcible expression and spirit.
Chorus, full harmony of all parts.
Da Capo, or *D. C.* to return to, and end with the first part.
Dim. or *Diminuendo*, diminish the sound.
Forte, or *F.* loud.
Largo, or *Lento*, slow.
Mezza Forte, or *M. F.* not so loud as Forte.
Mezza Piano, or *M. P.* not so soft as Piano.
Moderato, moderately.
Piano, or *Pia P.* soft and sweet.
Presto, quick.
Primo, the first or leading part.
Recitative, a style of Music which resembles speaking.
Secundo, the second part.
Solo, one part only.
Sonata, an instrumental composition.
Symphony, an instrumental piece of Music preceding or following vocal.
Tempo, in true time.
Trio, in three parts.
Tutti, full, altogether.
Vivace, with life and spirit.
Volti, turn over.

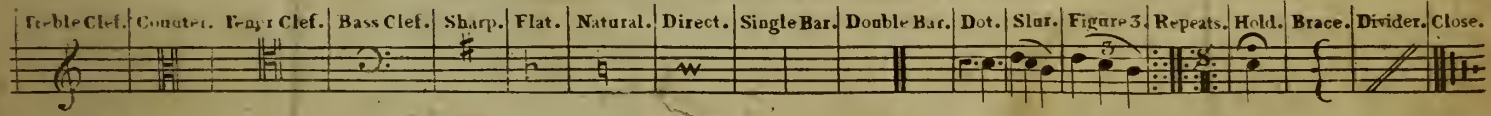
NOTES AND [illegible] PROPORTIONS.

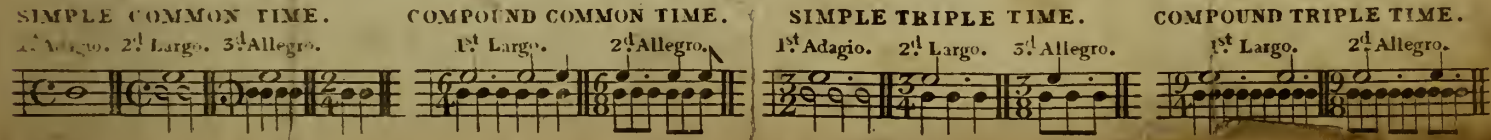


NOTATION OF NOTES AND RESTS ANCIENTLY USED, AND THOSE NOW IN USE.



MISCELLANEOUS MUSICAL CHARACTERS.

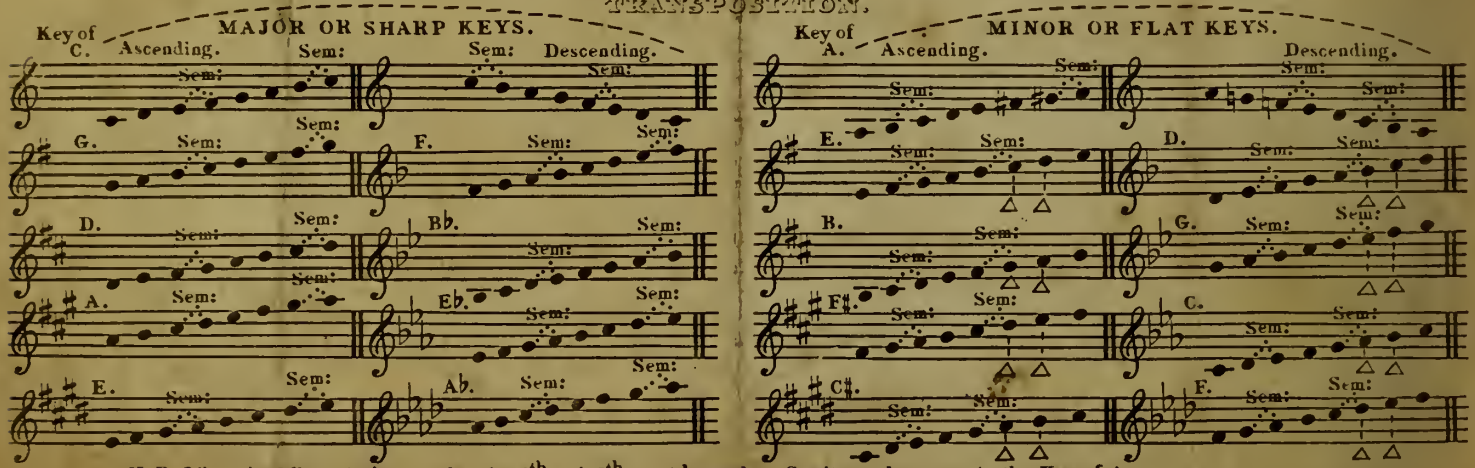




Engraved by William Palbirnie, 105 High St Edin.

A TABLE SHOWING ALL THE DIFFERENT MAJOR AND MINOR KEYS GENERALLY USED.

TRANSPOSITION.



N. B. When the Minor Scale ascends, the 6.th and 7.th must be made a Semitone sharper as in the Key of A.

A TABLE SHOWING THE NATURAL COMPASS OF MALE & FEMALE VOICES.

F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C

Natural compass.

Female and Boys Voices.

Male Voices.

Natural compass.

Ascending with Sharps. THE CHROMATIC SCALE. Descending by Flats.

C. C♯. D. D♯. E. F. F♯. G. G♯. A. A♯. B. C. C. B. B♭. A. A♭. G. G♭. F. E. E♭. D. D♭. C.

MISCELLANEOUS LESSONS FOR PRACTICE.

Treble Stave. Major Key. Minor Key. Minor Key. Major Key.

Semitone. Sem: Sem: Sem:

C. D. E. F. G. A. B. C. D. E. F. G. A. A. G. F. E. D. C. B. A. G. F. E. D. C.

Fa. Sol. La. Fa. Sol. La. Mi. Fa. Sol. La. Fa. Sol. La. La. Sol. Fa. La. Sol. Fa. Mi. La. Sol. Fa. La. Sol. Fa.

Bass Stave.

C. D. E. F. G. A. B. C. D. E. F. G. A. A. G. F. E. D. C. B. A. G. F. E. D. C.

INTERVALS PROVED.

Major 3d. Minor 4th. Perfect 5th. Major 6th. Major 7th. 8th or Octave.

1 2 3·—·1 3. 1 2 3 4—1 4. 1 2 3 4 5·—·1 5. 1 2 3 4 5 6·—·1 6. 1 2 3 4 5 6 7·—·1 7. 1 2 3 4 5 6 7 8·—·1 8.

Minor 3d. Minor 4th. Perfect 5th. Minor 6th. Minor 7th. 8th or Octave.

MISCELLANEOUS INTERVALS.

1 3·—·1 4·—·1 5·—·1 6·—·1 7·—·1 8. 1 3·—·1 4·—·1 5·—·1 6·—·1 7·—·1 8.

HARMONIC INTERVALS.

1st. 1 3·—·1 5·—·1 8·—·1 3 5 8.

2d. 1 4·—·1 6·—·1 8·—·1 4 6 8.

3d.

4th.

WIRKSWORTH. S. M.

TENOR

COUNTER

Our days are as the grass, Or like the morning flow'r; If one sharp blast sweeps o'er the field, It withers in an hour.

AIR

BASS

EGYPT. S. M.

I.

C.

And am I born to die, To lay this body down; And must my trembling spirit fly, In-to a world un-known.

Air.

B.

Engraved by Willm Balbirnie, 105 High St Edin.

WOODSIDE. S. M.

T.

C.

We'd raise our voic_es high, And wor_ship with our tongues; We'd claim some kin_dred with the skies, To join the heav'nly songs.

Air.

B.

WHITFIELD. S. M. Dr. Miller.

Air.

Come all ye trembling Saints, Your Harps do ye up take;

T.

Continued.

Air.

Loud to the praise of Love di_vine, Bid ev'ry string awake.

B.

CORNHILL. S. M.

T.

Hark! how th'adoring hosts, Employ their Harps and sing, Em_ploy---- their

C.

Air.

Hark! how th'adoring hosts, Em_ploy------ their Harps and sing, Employ their

B.

T.

Harps and sing: Hark! how the notes of love---- divine, Sound sweet ---------- from ev'ry string.

C.

Hark! how the notes of love di--vine, of love divine, Sound sweet from ev'ry string, :‖:

Air.

Harps and sing: Hark! how the notes of love di--vine, Hark! how the notes of love---- divine, Sound sweet ---------- from ev'ry string.

B.

Hark! how the notes of love di---vine, Hark! &c. Sound sweet from ev'ry string, :‖:

HORNCASTLE. S. M.

T.

C.

Let hearts and tongues u-nite, And loud thanksgivings raise; 'Tis du---ty mingled with de-light, To sing---------- sweet songs of praise.

Air.

B.

SHIRLAND. S. M.

T.

C.

Raise your tri_umphant songs, To an im__mortal tune; Let the wide earth re_sound the deeds, Ce__les_tial grace has done.

Air.

B.

WATCHMAN. S. M.

T.

C.

To thy Al__mighty love, What honours shall we raise; Not all the raptur'd songs a__bove, Can ren_der e_qual praise.

Air.

B.

T.

Join in his praise with one ac--- cord,

C.

Come all that love our King, And let your joys be known, And let your joys be known; Join in his praise with one ac--cord,

Air.

Join in his praise with one------ ac--cord,

B.

Join in his praise with one ac--cord,

Continued.

T.

Join in his praise with one ac-cord, As Saints do round the throne,

C.

As Saints do round the throne.

Air.

Join in his praise with one ac-cord, As Saints do round the throne,---- As Saints do round the throne,

B.

As Saints do round the . throne,----------

T.

C.

Air.

B.

A_wake the sa_cred song, To our ex__alted King; Let all to thee O thou most High, Let all to Let all to thee O thou most High,--- to Let all to thee O thou most High,--- to

Continued.

T.

C.

Air.

B.

thee O thou most high, Tri__umphant prais_es sing, Tri__umphant prais_es sing, Tri_umph_ant prais_es sing.

thee O thou most high,

Triumphant prais_es sing, Tri_umphant prais_es sing, Tri---umph---ant prais_es sing.

thee O thou most high,

T.

C.

The Hill of Si_on yields, A thousand sa_cred sweets; Be__fore we reach the Heav'n_ly field, Or walk the Gol_den streets.

Air.

B.

Continued.

T.

Then let our songs a___bound, And ev'_ry tear be dry, While &c.

C.

Then let our songs a____bound, And ev'_ry tear be dry, While marching through Im_manuel's ground, To fairer worlds on high.

Air.

B.

Then let our songs a___bound, And ev'_ry tear be dry, While &c.

DUNDEE. C. M.

G. Kirby.

T.

C.

Teach me the measure of my days, Thou maker of my frame; I would sur-vey life's narrow space, And learn how frail I am.

Air.

B.

OLD LONDON. C. M.

T.

C.

How few and e-vil are our days, But threescore years and ten; In that short space our toilsome ways, Are full of grief and pain.

Air.

B.

WALSAL. C. M.

T.

C.

Let Saints be__low, with sweet ac_cord, U_nite with those a__bove; In solemn lays to praise their King, And sing his dy_ing love.

Air.

B.

BANGOR. C. M.

T.

C.

As sparks in close suc_cession rise, So man, that child of woe; Is doom'd to endless cares and toils, Thro' all his life be__low.

Air.

B.

SALFORD. C. M.

T.

In yonder world, Saints here be__low,

C.

While Harps un_number'd sound thy praise, In yonder world a_bove; Saints here be_low, Saints here be_

Air.

In yonder world,

B.

Saints here be__low,

SALFORD Con^d

T.

C.

__low, ad_mire thy ways, And glo_____ry in thy love.

Air.

B.

NEW WINDSOR. C. M.

T.

C.

How should our songs, like those above, With warm de_vo_tion rise;

Air.

B.

NEW WINDSOR Con^d.

T.

Mount upward to the skies, - - - - - - - - - - - - - - - Mount &c.

C.

How should our souls, On wings of love, Mount up- - - - - ward to the skies, Mount up- - - - ward to the skies.

Air.

Mount upward to the skies, - - - - - - - - - - - - - - - Mount &c.

B.

Mount up- - - - - ward to the skies, Mount &c.

SHEILDS. C. M.

T.

My soul shall quit- - - - this mournful vale, And &c.

C.

And let this feeble bo-dy fail, And let it faint or die; My soul shall quit this mournful vale, And soar to worlds on high.

Air.

My soul shall quit- - - - this mournful vale, And &c.

B.

My soul shall quit this mournful vale, And &c.

LANCASTER. C. M.

T.

C.

And

I with my voice to him did cry, He lent a gracious ear; My voice I lift_ed up on high, And He my suit did hear, And

Air.

And He my suit, And He my suit did hear, And

B.

And He my suit did hear, And He my suit did hear, And

Continued.

T.

He my suit did hear.

C.

He my suit did hear.

Air.

He my suit did hear.

B.

He my suit did hear.

St MARK'S. C. M.

T.

C.

Hark from the Tombs a doleful sound, Mine ears at_tend the cry; Ye living men come view the ground, Where you must shortly lie.

Air.

B.

BURSTAL. C. M.

T.

C.

With love and sa_cred rapture fir'd, Thy lof_ty name we'll sing; Thou on__ly wond'rous things hast done, Great ev_er_lasting King.

Air.

B.

BLACKBOURN. C. M.

T.

C.

The Saints, when once from death set free, With joys shall mount on high; The heav'nly hosts with praises loud, Shall meet them in the sky.

Air.

B.

BETHLEHEM. C. M.

T.

C.

When shall we join yon heav'nly band, In sweet se--raphic lays; When shall we reach their happy land, When shall we reach their happy land,

Air.

B.

Continued.

T.

C.

To sing sweet songs of praise.

Air.

B.

* MOUNT CALVARY. C. M.

J. Stewart.

T.

That will---- not let us part;

C.

Blest be the dear u--nit-ing love, That will not let us part; That will not, will not let us part;

Air.

That will not, will not let us part;

B.

That will---- not let us part;

T.

Our bo_dies may be far re_mov'd, Our bodies far re__mov'd, But still we're &c.

C.

Our bodies may be far re__mov'd, But still we're join'd in heart, But still we're join'd in heart.

Air.

Our bodies may be far re_mov'd, Our bodies far re____mov'd, But still we're &c.

B.

Our bo_dies may be far re_mov'd, Our bodies far re__mov'd, But still we're &c.

* CAROLINE. C. M.

T.

Should keep in tune so long.

C.

Our life contains a thousand springs, And dies if one be gone; Strange! that a harp of thousand strings, Should keep in tune so long.

Air.

Should keep in tune so long Should keep in tune so long.

B.

Should keep in tune so long Should keep in tune so long.

FRENCH. C. M.

T.

C.

With rev'rence let the Saints ap_pear, And bow be__fore their King; His high commands with rev'rence hear, And to him praises sing.

Air.

B.

NEW LONDON. C. M.

T.

C.

All praise to thee in highest strains, In highest worlds be paid; Thy glo_ry by our lips pro_claim'd, And by our lives dis_play'd.

Air.

B.

St Paul's. C. M.

T.

C.

Come let us all u__nite to praise, The friend of all mankind; Our thankful hearts in solemn lays, Be with our voic__es join'd.

Air.

B.

St Ann's. C. M.

T.

C.

Now shall my in_ward joys a_rise, And burst in_to a song; For love di_vine in_spires my heart, And pleasures tune my tongue.

Air.

B.

TIVERTON. C. M.

T.

C.

All gracious King, with songs of praise, I'll in thy strength re-joice; And, blest with thy sal--vation, raise, To thee a cheerful voice.

Air.

B.

St NEOT'S. C. M.

T.

C.

I'll hope in him, whose mighty hand, Can all my woes re--move; For I shall yet be--fore him stand, And sing re--stor---ing love.

Air.

B.

STROUDWATER. C. M.

T.

C.

Great King on high, ac_cept the praise, Of these our humble songs; Till tunes of nobler sound we raise, With our im__mor__tal tongues.

Air.

B.

BEDFORD. C. M.

T.

C.

Come let us join the host a_bove, And high our voic__es raise; Re_member our Cre__a_tor's love, And loud pro_claim his praise.

Air.

B.

HUDDERSFIELD. C. M.

T.
C.
O for a shout of sa - - cred joy, To thee the sov'_reign King; Let ev'- - - ry land their tongues em - - - ploy, And Hymns of triumph sing.
Air.
B.

GLASGOW. C. M.

T.
C.
With my whole heart I'll raise my song, Thy wonders I'll pro_claim; Thou sov'reign judge of right and wrong, I'll praise thy glo_rious name.
Air.
B.

* FENWICK or MARTYRDOM. C. M.†

H. Wilson.

T.
C.
Be mer_ci_ful my Heav'n_ly King; Thy mer_cy un_to me Do thou ex_tend; be_cause my soul Doth put her trust in thee.
Air.
B.

St GREGORY. C. M.

Dr Wainwright.

T.
C.
Hol ye that thirst ap_proach the spring, Where liv_ing waters flow; Free to that sa__cred foun___tain all, With_out a price may go.
Air.
B.

†The above Tune Fenwick or Martyrdom and by some called Drumclog was composed by Mr Hugh Wilson a native of Fenwick.

HEIGHINGTON. C. M.

T.

C.

When join'd to that har_mo_nious throng, That fills the Choirs a__bove; Sal__va__tion then shall be our song, And ev__ry note be love.

Air.

B.

GAINSBOROUGH. C. M.

T.

C.

I will be glad and much re_joice, In thee, O thou most high; And make my songs ex__tol thy name, A___bove the star__ry sky.

Air.

B.

FAILSWORTH. C. M.

T.

C.

To yon dear world of light and bliss, A---bove the star---ry skies; To join with Saints in songs di-vine, My long--ing soul would rise.

Air.

B.

St STEPHEN'S. C. M.

T.

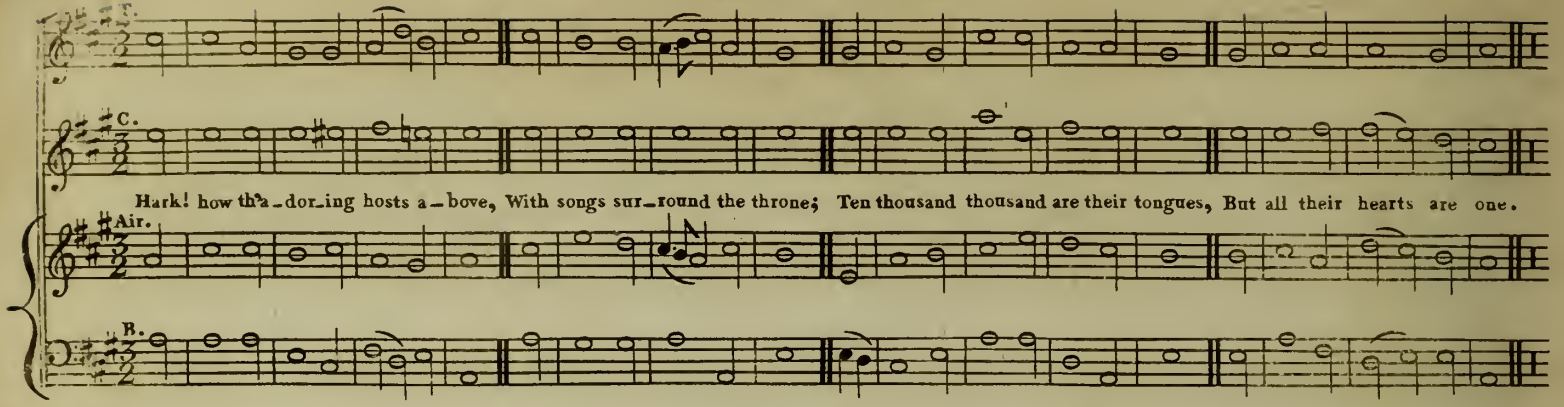
C.

Re-hearse his praise with awe pro-found, Let knowledge lead the song; Nor mock him with a so-lemn sound, Up--on a thoughtless tongue.

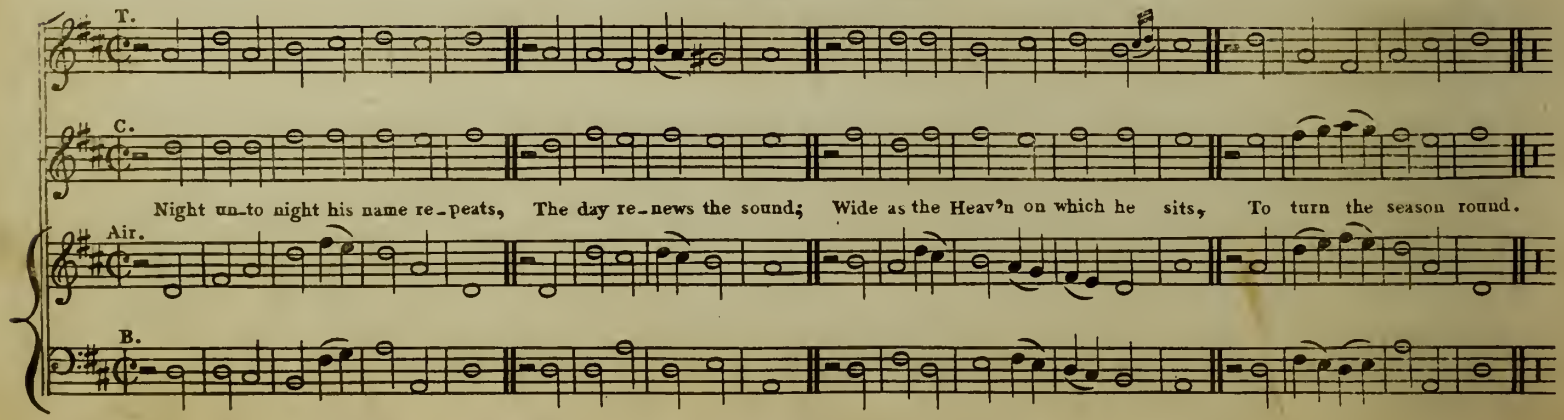
Air.

B.

St Andrew's. C. M.



Montrose. C. M.



St. James'. C. M.

Courtville.

T.

C.

O that we were where we could view, The glories of our King; That we might love as An_gels do, That we like them might sing.

Air.

B.

St. David's. C. M.

Ravenscroft.

T.

C.

To Him, in whom they move and live, Let ev^r_ry crea_ture sing; All glo_ry to their Maker give, And homage to their King.

Air.

B.

MOUNT PLEASANT. C. M.

And glorious make his praise,

The sleeping Saints with joy shall wake, And loud ho_san__nas raise; In him who lov'd them they'll re_joice, And glorious make his praise.

And glorious make his praise,

NEW CAMBRIDGE. C. M.

I'll thee ex_tol O thou my King, I'll bless thy name al_ways; Thee will I bless each day, and will Thy name for ev_er praise.

Thy name for ev_er praise,

DEVIZES. C. M.

T.

It is a comely thing,

C.

Praise ye his name; for it is good, Praise to our King to sing; For it is pleasant and to praise,--- It is a comely thing.

Air.

It is a comely thing,

B.

OLDHAM. C. M.

T.

With Saints a_bove to join,

C.

O for a thousand tongues to sing, The praise of love di_vine; In songs un_to my Heav'nly King, With Saints a_bove to join.

Air.

B.

With Saints a_bove to join,

* ANXIETY. C. M.

J. Jaap.

T.

In praise of Him they love,

C.

I long to hear the heav'nly songs, In yonder world a_bove; Which An_gels sweetly sing for joy, In praise of Him they love.

Air.

In praise of Him they love,

B.

NATIVITY. C. M.

T.

Their own immortal strains,

C.

When shall we reach those blissful realms, Where peace for e_ver reigns; And learn of yon ce_lestial choir, Their own immortal strains.

Air.

B.

Their own immortal strains,

BETHEL. C. M.

T.

C.

When we ap__pear in yonder cloud, With all thy favour'd throng; Then we will sing more sweet, more loud, And thou shall be our song.

Air.

B.

St. BRIDGET'S. C. M.

T.

C.

Bright Angels, strike your loudest strings, Your sweetest voices raise; Let Heav'n and all cre_a_ted things, Sound our Im_manuel's praise.

Air.

B.

St. George's. C. M.

T.

C.

A_wake my heart, a_rise my tongue, Pre_pare a tuneful voice; In thee, the life of all my joy, A_loud will I re_joice, ----- A_loud will I re_joice.

Air.

B.

Scarborough. C. M.

T.

C.

ADAGIO Ad lib:

Let high born Seraphs tune the lyre, And as they tune it fall Be_fore his face, who tunes their choir, And crown him King of all.

Air.

B.

ADAGIO Ad lib:

WHITCHURCH. C. M.

T.
C.
Some Seraph lend your Heav'nly tongue, Or Harp of Golden string; That I may raise a lof_ty song, To our E__ternal King.
Air.
B.

IRISH. C. M.

T.
C.
The glorious armies of the sky, To thee, O mighty King; Tri_umphant An_thems con_se__crate, And Hal_le_lu_jahs sing.
Air.
B.

ROMAINE. C. M.

T.

C.

O let me join you raptur'd lays, And with the blessed sing; For I in Songs of endless praise, Would magnify their King, Would magnify their King.

Air.

B.

MELODY. C. M.

Air.

Whene'er my suff'ring time is o'er, My soul shall soar a-way;

B.

Continued.

Air.

There shall I sigh and weep no more, But sing thro' end-less day.

B.

WILTSHIRE. C. M.

T.

C.

Thro' all the changing scenes of life, In trouble and in joy;

Air.

B.

T.

C.

The praises of my King shall still, The praises of my King shall still; My heart ------- and tongue employ, My heart and tongue em-ploy.

Air.

B.

CORNWALL. C. M. †

D. Wilson.

T.

And drives away his fear, And drives away his fear, And drives away his fear.

C.

How pleasing is the heav'nly sound, In a believers ear; It soothes his sorrows heals his wounds, Ad: lib: Tempo. And drives away his fear.

Air.

And drives away his fear, And drives away his fear, And drives away his fear.

B.

And drives away his fear.

† Originally named Frazer.

OVERTON. C. M.

T.

C.

Air.

B.

p

Cres:

Angels will hover, Angels will hover round my bed, And waft my spirit home:

Sweet to re-joice in lively hope, That when my change shall come;

And waft my spirit home:

Angels will hover, Angels will hover, Angels will hover round my bed, And waft my spirit home:

OVERTON Con^d.

T.

Mf

And waft my spirit home.

C.

Angels will hover round my bed, And waft my spirit home.

Air.

Mf

And waft my spirit home.

B.

And waft my spirit home.

NEHEMIAH. C. M.

T.

C.

O let me join yon happy throng, Who praise their glorious King; Who

Air.

B.

T.

Which they so sweetly sing, Which they so sweetly sing.

C.

praise their glorious King; O let me mount and swell the song, Which they so sweetly sing.

Air.

Which they so sweetly sing, Which they so sweetly sing, Which they so sweetly sing.

B.

PICKERING. C. M.

T.

It soothes our sorrows heals our wounds, And drives away &c.

C.

How sweet to hear the heav'nly sounds, 'Tis music in our ears; And drives away our fears, And drives a_way our fears.

Air.

It soothes our sorrows heals our wounds, And drives away &c.

B.

And drives away &c.

CYPRUS. C. M.

T.

A-wake the sacred song, A-wake &c. O may his love, O may his

C.

To our Redeemer's glo--rious name, A-wake the sa-cred song; O may his love, O may his

Air.

A-wake the sacred song, A-wake &c. O may his

B.

O may his love, O may his

CYPRUS Con^d

T.

love, (immortal flame,) Tune ev'ry heart and tongue, Tune ev'--ry heart and tongue.

C.

love, (immortal flame,) Tune ev'--ry heart and tongue.

Air.

love, (immortal flame,) Tune ev'--ry heart and tongue.

B.

love, (immortal flame,) Tune ev'ry heart and tongue, Tune ev'--ry heart and tongue.

OTFORD. C. M.

T.

C.

How good and pleasant must it be, To raise our voices

Air.

B.

T.

And with re--peat---ed hymns--------- of praise, Our King to mag--ni--fy.

C.

High; And with re-peat-ed hymns of praise, Our King to mag--ni--fy.

Air.

And with repeated hymns of praise, And with re---peat----ed hymns of praise, Our King to mag--ni--fy.

B.

And with re-peat--ed hymns of praise, And with re-peat-ed hymns of praise, Our King to mag--ni--fy.

ARTAXERXES. C. M.

Dr Arne.

T.

C.

Blest is the man whose soft'ning heart, Feels all another's pain; To whom the sup-pli--cat-ing eye, Was never rais'd in vain.

Air.

B.

EXULTATION. C. M.

T.

All ye that upright are in heart, For joy &c.

C.

Ye righteous in your King be glad, In him do ye re_joice; All ye that upright are in heart, For joy lift up your voice, For

Air.

All ye that upright are in heart, For joy &c.

B.

EXULTATION Con^d

T.

C.

joy lift up your voice, For joy--- lift up your voice.

Air.

For joy, For joy--- lift up your voice.

B.

KNUTSFORD. C. M.

T.

C.

Our King on high shall be our theme, While in this world we stay;

Air.

B.

T.

We'll sing un_to his bless_ed name, When all things else de__cay.

C.

We'll sing un_to his bless_ed name, When all things else de__cay; When all things else de__cay.

Air.

We'll sing un_to his bless_ed name, When all things else de__cay.

B.

When all things else de__cay.

St CYPRIAN. C. M.

T.

And no_bler songs a_bove, And no__bler songs a_bove.

C.

To thee let ev2_ry tongue be praise, And ev2_ry heart be love; Below, sweet Halle_lujahs raise, And no__bler songs a_bove.

Air.

And no__bler songs a_bove.

B.

And no_bler songs a_bove, And no__bler songs a_bove.

SHREWSBURY. C. M.

T.

With songs the throne surround; Hark! how they charm the starry plains,

C.

Hark! how the Saints in lofty strains, With songs the throne surround;

Air.

B.

With songs the throne surround; Hark! how they charm the starry plains,

SHREWSBURY Con^d.

T.

mp *f*

C.

Hark! how they charm the starry plains, With an im-mortal sound.

Air.

mp *f*

B.

NEW HENLEY. C. M.

T.

C.

When we shall leave these dreary plains, And all our sorrows cease; And

Air.

B.

NEW HENLEY Con^d

T.

Then shall we sing----- in &c.

Repeat *f*.

C.

all our sorrows cease;

Then shall we sing in joy-ful strains, In yon sweet realms of peace.

Air.

Then shall we sing----- in &c.

Repeat *f*.

B.

Then shall we sing---- in joy-ful strains, Then shall we sing in &c.

PEMBROKE. C. M.

T.

f

In a triumphant song, In a triumphant song.

C.

My soul would rise and sweetly sing, With yonder happy throng; Who would not praise their Heav'nly King,

f

In a triumphant song.

Air.

f

In a tri--um-phant song, In a triumphant song.

B.

f

In a triumphant song.

PIETY. C. M.

T.

C.

Air.

B.

They charm the heav'nly plains, *f*

How sweet yon Saints and An-gels sing! They charm the heav'nly plains; Hark! how they praise their glorious King,

They charm the heav'nly plains, *f*

PIETY Con^d.

T.

C.

Air.

B.

With their enraptur'd strains.

Hark! how they praise their glorious King, *f*

ZION HILL. C. M.

T.

C.

Air.

B.

Enquire ye Pilgrims for the way, That leads to Zion hill, That leads to Zi-on hill;

T.

With a determin'd will, With a de-ter-min'd will, With a de---ter-min'd will.

C.

And thither set your steady face, With a determin'd will, With a determin'd will, With a de----ter-min'd will.

Air.

With a determin'd will, With a determin'd will, With a de----ter-min'd will.

B.

With a determin'd will, With a de-ter-min'd will, With a de---ter-min'd will.

St NICHOLAS. C. M.

T.

Be glo--ry glo---ry evermore.

C.

To him who sits up--on the throne, Let all on earth a-dore; And to the Lamb that once was slain, Be glory evermore, Be glo---ry glo--ry evermore.

Air.

Be glo---ry glo---ry evermore.

B.

Be glo--ry glo---ry evermore.

BATH CHAPEL. C. M.

B. Milgrove.

T.

My tongue shall tri_umph, My tongue shall tri_umph.

Hence from my soul sad thoughts be__gone, And leave me to my joys;

Air.

My tongue shall tri_umph, My tongue shall tri_umph,

B.

BATH CHAPEL Con^d

T.

C.

My tongue shall tri_umph in my King, And make a joyful noise.

Air.

B.

WALMER. C. M.

T.

C.

He moves in a mys_terious way, His won_ders to per_form;

Air.

B.

T.

He plants his footsteps in the sea, And rides up_on the storm, And rides up_on the storm.

C.

He plants his footsteps in the sea, And rides up_on the storm, And rides up_ _ _ on the storm.

Air.

He plants his foot steps in the sea, And rides upon the storm, And rides up_on the storm, And rides up_ _ _ on the storm.

B.

He plants his footsteps in the sea, And rides upon the storm, And rides up_on the storm, And rides up_on the storm.

St ALBAN'S. C. M.

T.

f The tri_bute of your tongues.

C.

Come happy souls approach your King, With new me_lodious songs; Come render to his gracious name, *p* *f* The tri_bute of your tongues.

Air.

The tribute of your tongues, The tri_bute of your tongues.

B.

p *f*

BORDEN. C. M.

T.

C. Come let us all our voices raise, And sweet ho_sannas sing; Come let us join in songs of praise, To

Air. To our ex_alt_ed King, To our exalted

B. To our ex_alt_ed King, To

BORDEN Con^d.

T. our ex_alt_ed King, To our ex__alt__ed King.

C. King, To our ex____alt__ed King.

Air. King, To our ex____alt__ed King.

B. our ex_alt_ed King, To our ex__alt__ed King.

* MOUNT NEBO. C. M.

J. Stewart.

T. 'Tis Music in our ear,__ 'Tis Music in our ear;

C. Salvation O the joyful joyful sound, 'Tis Music in our ear;

Air. 'Tis Music in our ear,____'Tis Music in our ear;

B. 'Tis Music in our ear,__ 'Tis Music in our ear;

T.

A Sov^reign balm for ev^ry wound, A Sov^reign balm for ev^ry wound, A cordial for our fear, A cor - - - dial for our fear.

C.

A Sov^reign balm for ev^ry wound, A cor - - - dial for our fear.

Air.

A Sov^reign balm a balm - - - - - - - - - - - A Sov^reign balm for ev^ry wound, A cordial for our fear, A cor - - - dial for our fear.

B.

A Sov^reign balm a balm - - - - A Sov^reign balm for ev^ry wound, A Sov^reign balm for ev^ry wound, A cordial for our fear, A cordial for our fear.

* CART-VALE. C. M.

J. Jaap.

T.

Re-joice and sweetly sing Re-joice and sweetly sing.

C.

A-wake and sing the sacred song, To yonder glorious King; Let ev^ry heart and ev^ry tongue, Re-joice and sweetly sing.

Air.

Re-joice and sweetly sing.

B.

Re-joice and sweetly sing Re-joice and sweetly sing.

DESERT. C. M.

T.

C.

We walk at large---- and praise the hand, To which--- we freedom owe; And drink those riv_ers with delight,

Air.

To which we freedom owe, To which--- we &c.

B.

To which we freedom owe, To which--- we &c.

Continued.

T.

Which thro' this des_ert flow, Which thro' this des_ert flow. flow.

C.

Which thro' this des_ert flow,--- Which thro' this des_ert flow, Which thro' this des_ert flow. flow.

Air.

Which thro' this des_ert flow,--- Which thro' this des_ert flow, Which thro' this des_ert flow. flow.

B.

Which thro' this des_ert flow,--- Which thro' this des_ert flow,--- Which thro'-------- this des_ert flow. flow.

* SERAPH. C. M.

J. E. Cameron.

T.

And sing that he is love.

C.

O for a Seraph's tongue to join, The song of those a_bove; To catch the joy in_spiring theme, And sing that he is love.

Air.

And sing that he is love--- And sing that he is love.

B.

And sing that he is love--- And sing that he is love.

* DOXOLOGY. I.

J. E. Cameron.

T.

ff

Ad: Lib:

C.

A_men Hallelujah A_men Hallelujah, A_men A_men let the people say A_men A_men A_men let the people say A_men A_men A_men.

Air.

p *f* *ff*

Ad: Lib:

B.

St Helena. C. M.

T.
Let all the just to Heav'n with joy, Their cheerful voices raise; For well the right-eous it be-comes, For well the

C.
Let all the just to Heav'n with joy, Their cheerful voices raise; For well the right-eous

Air.
Let all the just to Heav'n with joy, Their cheerful voices raise; For well the right-eous it

B.
Let all the just to Heav'n with joy, Their cheerful voices raise; For well the right-eous it be-comes, For well the righteous

St Helena Con^d

T.
righteous it be comes, To sing sweet songs of praise.

C.
it be-comes, To sing sweet songs of praise, To sing sweet songs of praise.

Air.
be-comes, To sing sweet songs of praise.

B.
it be-comes, To sing sweet songs of praise, To sing sweet songs of praise.

Doxology. C. M. II. W. Coll.

T.

C.
To Father, Son and Ho-ly Ghost, Whom we on earth a-dore;

Air.

B.

T.

Be glo__ry ev_____er__more, Be glo_ry as it was, is now; Be glo_ry as it was, is now, And shall be ev_er_more.

C.

Be glo____ry ev_____er__more, Be glo_____ry now And ev_____er_more.

Air.

Be glory as it was, is now, And shall be ev_er__more, Be glo_ry as it was, is now; Be glo_ry as it was, is now, And shall be ev_er_more.

B.

Be glory as it was, is now, And shall be ev_er__more, Be glo_ry as it was, is now; Be glo_ry as it was, is now, And shall be ev_er_more.

* TRIUMPH. C. M.

J. Stewart.

T.

How bright their glories be.

C.

Give me the wings of faith to rise, With_in the veil, and see The Saints a_bove, how great their joys, How bright their glories be.

Air.

How bright their glories be, How bright their glories be.

B.

How bright their glories be, How bright their glories be.

MOUNT OLIVET. L. M.

J. Stewart.

T.

Awake the heart a--rise the tongue; Awake the heart a-rise the tongue, Hosanna to our glorious King, Hosanna to our glorious King, Ho-

C.

Come let us raise a joy-ful song, a--rise the tongue; Awake the heart a-rise the tongue, Hosanna to our glorious King, Ho-

Air.

Awake the heart a--rise the tongue; Awake the heart a-rise the tongue, Hosanna to our glorious King, Hosanna to our glorious King, Ho-

B.

a--rise the tongue; Awake the heart a-rise the tongue, Hosanna to our glorious King, Ho-

Continued.

T.

--sanna to our glorious King: And Halleluiah sing, And Halleluiah Halleluiah sweetly sing, Hal-le-lu-iah sweetly sing.

C.

--sanna to our glorious King: And Halleluiah Halleluiah Halleluiah Halleluiah sweetly sing, Hal-le-lu-iah sweetly sing.

Air.

--sanna to our glorious King: And Halleluiah sing, And Halleluiah sing, And Halleluiah Halleluiah sweetly sing, And Halleluiah Hal-le-lu-iah sweetly sing.

B.

--sanna to our glorious King: And Halleluiah Halleluiah Halleluiah Halleluiah Halleluiah sweetly sing, Hal-le-lu-iah sweetly sing.

T.

C.

O Cit_y of our King be__gin, The u_ni__versal song; And let the scatter'd vil_la_ges,

Air.

The u_ni___ver_sal song, The &c.

B.

The u_ni___ver_sal song, The &c.

Continued.

T.

The cheer_____ful notes pro_long.

C.

The cheerful notes pro___long,___ The cheerful notes pro___long,___ The cheer_____ful notes pro_long.

Air.

The cheerful notes pro___long,___ The cheerful notes pro___long,___ The cheer_____ful notes pro_long.

B.

The cheerful notes pro____long,____ The cheerful notes pro___long,____ The cheer_____ful notes pro_long.

KINGSBRIDGE. L. M.

T.

C.

Sweet is the day of sa-cred rest, No mor-tal cares shall seize my breast; O may my heart in tune be found, Like Da--vid's Harp of solemn sound.

Air.

B.

PSALM CXLV. L. M.

Geo: Green.

T.

C.

We'll sing a--long the Heav'nly road, That leads us to thy bless'd a-bode; Till with the vast unnumber'd throng, We join in Heav'ns triumphant song.

Air.

B.

BRENTWOOD. L. M.

T.

C.

O how transporting! how di_vine, When sweetest sounds in concord join; And hearts and harps unite to sing, The praises of th'in_carnate King.

Air.

B.

WELLS. L. M.

T.

C.

O let not man neglect to sing, The praise of his Almighty King; When Earth and Seas and Heav'n combine, To speak his pow'r and love di_vine.

Air.

B.

OLD 100rd L. M.

T.

C.

Adoring praise, 'tis Heav'ns employ, Bright Seraphs wish no higher joy; A-midst the ever blissful throng, All, all is love and sacred song.

Air.

B.

HANDEL'S 100rd L. M.

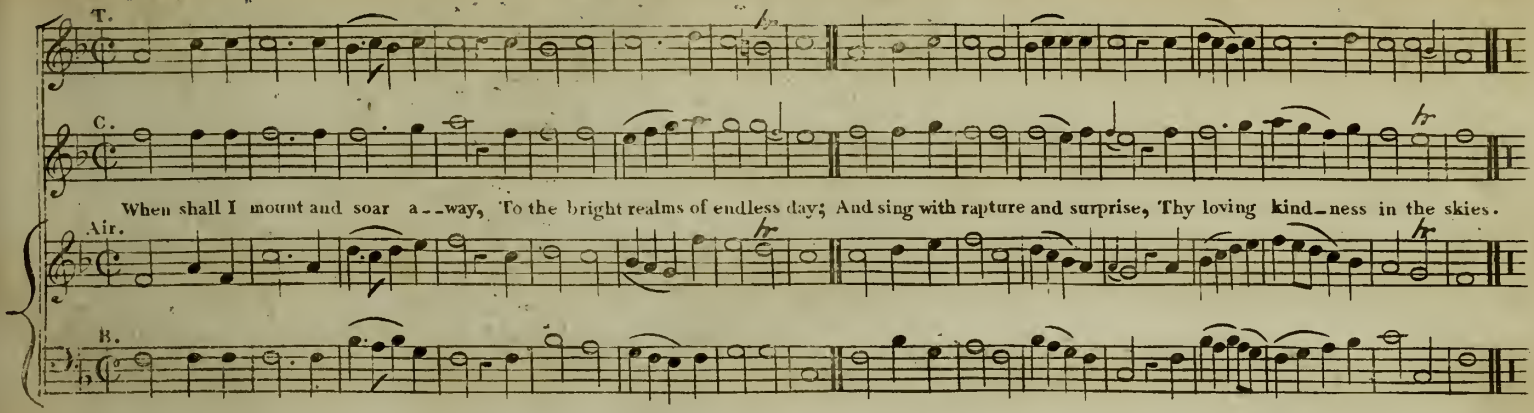
T.

C.

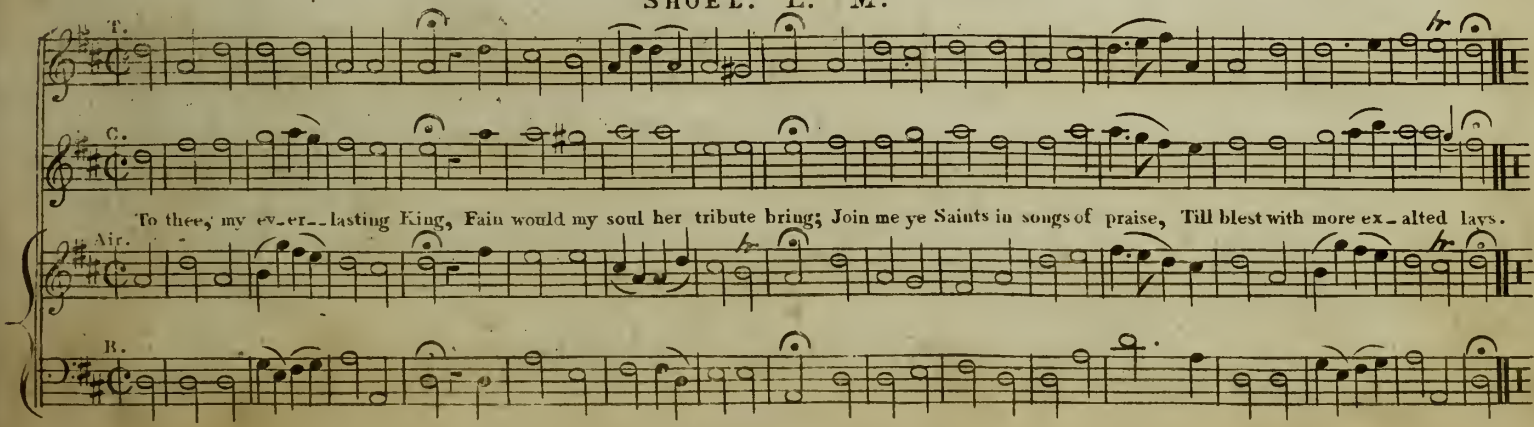
When shall the happy time ap-pear, That we shall leave our mansions here; And mount with rapid wing on high, To join the songs a-- bove the sky.

Air.

B.


T.
C.
When shall I mount and soar a--way, To the bright realms of endless day; And sing with rapture and surprise, Thy loving kind-ness in the skies.
Air.
B.

SHOEL. L. M.


T.
C.
To thee, my ev-er--lasting King, Fain would my soul her tribute bring; Join me ye Saints in songs of praise, Till blest with more ex-alted lays.
Air.
B.

NEW PORTUGAL. L. M.†

T.

to him be--long, Repeat his mercies,

C.

Give to our Heav'nly King the praise, For love and truth are all his ways; to him be--long, *p*

Air.

Wonders of grace to him be--long, Repeat his mercies, Repeat his mercies,

B.

Wonders of grace to him be--long,

Continued.

T.

f

C.

Repeat his mercies in your song.

Air.

f

B.

WISHART. L. M.

T.

C.

O Heav'nly King, our future days, Shall be de--voted to thy praise; And in thy house, thy Sacred

Air.

B.

† Originally named Sicilian Mariners Hymn.

WISHART Con^d

T.

And endless love, And endless love, shall be our theme.

C.

And endless love, shall be our theme.

name, Air.

And endless love, and endless love, And endless love, shall be our theme.

B.

And endless love, shall be our theme.

TRIUMPHANT. L. M.

T.

C.

Amongst a thousand Harps and Songs, Our glorious King ex_alted reigns;

Air.

B.

TRIUMPHANT Con^d

T.

And Ech_oes thro' the Heav'nly plains.

C.

His sacred name fills all their tongues,

And Ech_oes thro' the Heav'nly plains.

Air.

And Ech____oes thro'____ the Heav'n_____ly plains, And Ech_oes thro' the Heav'nly plains.

B.

And Ech____oes thro' the Heav'n_ly plains, And Ech_oes thro' the Heav'nly plains.

PORTUGAL. L. M.

T. Thorley.

T.

C.

O thou in whom the Gentiles trust, Thou on_ly ho_ly on_ly just; O tune our souls to praise thy name, Thou who art ever_more the same.

Air.

B.

SICILY. L. M.

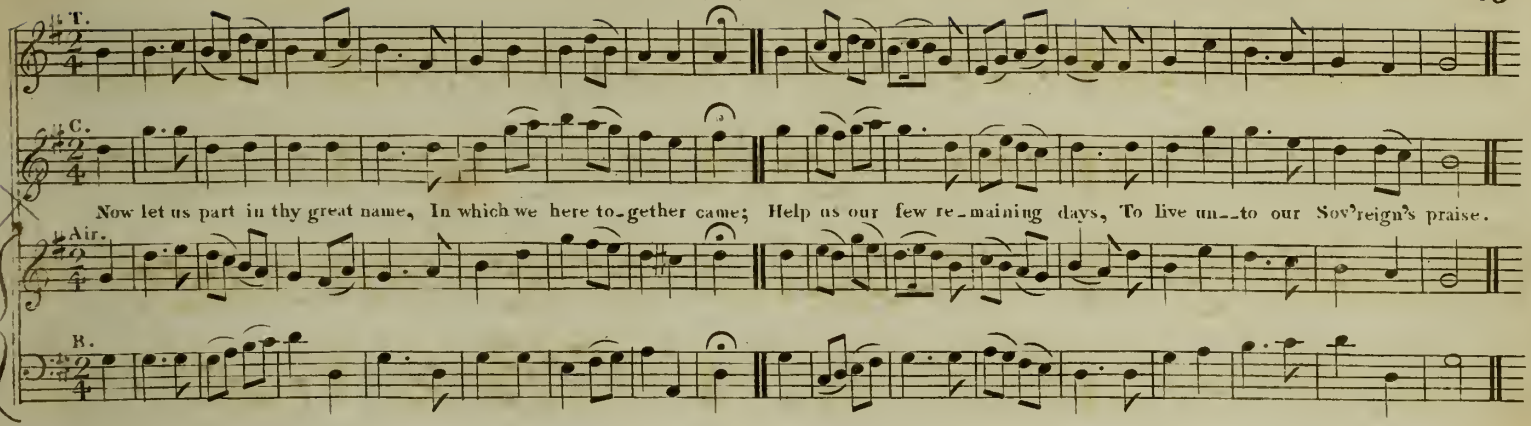
T.

C.

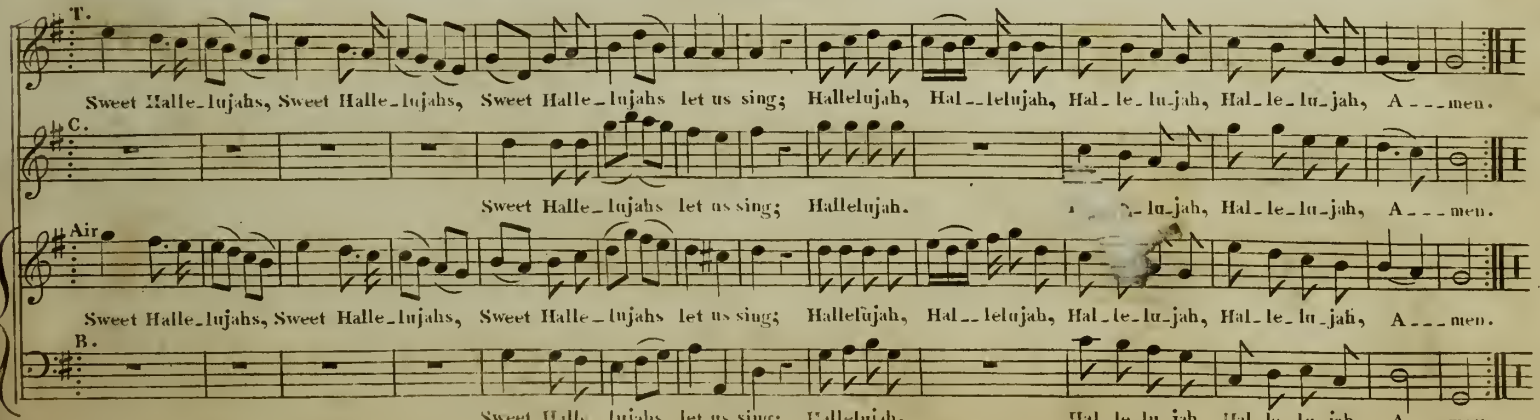
O thou who art my Heav'nly F Thee will I magni_fy and praise; I will thee bless, and gladly sing, Un_to thy ho_ly name al_ways.

Air.

B.


T.
C.
Now let us part in thy great name, In which we here to_gether came; Help us our few re_maining days, To live un__to our Sov'reign's praise.
Air.
B.

Continued.


T.
Sweet Halle_lujahs, Sweet Halle_lujahs, Sweet Halle_lujahs let us sing; Hallelujah, Hal__lelujah, Hal_le_lu_jah, Hal_le_lu_jah, A___men.
C.
Sweet Halle_lujahs let us sing; Hallelujah. lu_jah, Hal_le_lu_jah, A___men.
Air
Sweet Halle_lujahs, Sweet Halle_lujahs, Sweet Halle_lujahs let us sing; Hallelujah, Hal__lelujah, Hal_le_lu_jah, Hal_le_lu_jah, A___men.
B.
Sweet Halle_lujahs let us sing; Hallelujah, Hal_le_lu_jah, Hal_le_lu_jah, A___men.

* St. Mungo's. L. M.

J. Jaap.

T.

That they might seek and love him too,

C.

When strangers stand and hear me tell, What beauties in my Sov'reign dwell; Where he is gone they fain would know,

Air.

B.

That they might seek and love him too,

St. Mungo's Con^d.

T.

C.

That they might seek and love him too.

Air.

B.

Arnsby. L. M.

T.

Bring forth your Songs and sweet-ly sing;

C.

Come all ye Saints and praise your King, Bring forth your Songs and sweet-ly sing;

Air.

Bring forth your Songs and sweet-ly sing;

B.

Bring forth your Songs and sweet-ly sing;

T.
C.
Air.
B.

Mp Mp Mf

Come O ye Angels, come and join, p Our songs of praise, in notes divine.

Come O ye An_gels, &c. Our songs of praise in notes divine, Our songs &c.

Come O ye Angels, ye Angels, come and join, p Mf

Come sing the wonders of that love,

DERBY Con^d

T.
C.
Air.
B.

Which Angels play on ev'_ry string; Let all be_low and all a_bove,

Mp f

With Halle_lujahs praise their King, With Halle_lujahs praise their King.

Mp Mp f

With Hallelujahs praise their King.

GOSPEL HERALD. L. M.

T.

Be wise to know your gracious day, All things are ready come a_way; Be &c.

C.

Come, come un_to the gos_pel feast, Let ev2ry sin_ner be a guest;

Air.

Be

Be wise to know your gracious day, All things are ready come a_way; Be &c.

B.

GOSPEL HERALD Con^d

T.

C.

wise to know your gra__cious day, All things are ready come a_way

Air.

B.

JORDAN. P. M. 8 & 7.

Air.

Light of those, whose dreary dwelling, Borders on the shades of death;

B.

Continued.

Air.

Come and by thy love re__vealing, Dis_si_pate the clouds beneath.

B.

RAMSGATE. L. M.

T.
C.
Air.
B.

Hail! hail once more auspicious morn, On which our Heav'nly King was born; Let all on Earth their voices raise, And sing loud Anthems to his praise, And

Continued.

T.
C.
Air.
B.

sing loud Anthems to his praise.

PLYMOUTH. P. M. 7s

T.
C.
Air.
B.

Come and raise a joyful song, Tune your Harps ye Angel throng; When your highest notes ye raise, Sound them to your Maker's praise.

SHILOH. P. M. 8s & 7.

T.

C.

Who hath our re_port be_lieved, Shiloh come is not re_ceived; Not re__ceiv__ed by his own, Promis'd branch from root of Jesse;

Air.

B.

SHILOH Con^d.

T.

C.

David's offspring sent to bless you, Comes too low__ly to be known.

Air.

B.

SAINTS' UNION. P. M. 4 6s & 2 8s.

T.

C.

O what a joy__ful day, When we shall rise to sing;

Air.

B.

T.

C.

With yon_der hap_py throng, The prais_es of our King; Then come sweet day, that soar we may, To realms a___bove, to sing of love.

Air.

B.

p f

ASHBURN. P. M. 7s

T.

Tune our lips, to sing thy praise.

C.

'Tis, on thee our souls de_pend, In com_pass_ion now descend; Fill our hearts with thy rich grace, Tune our lips, to sing thy praise.

Air.

Tune our lips, to sing thy praise.

B.

BURNHAM. P. M. 4 6s & 2 8s

T.

C.

Let all to him their

Sing of our Sov'reign's love, Sing of his mighty pow'r; See how he pleads a_bove, For those whose sins he bore, Let all to him their voic_es raise,

Air.

B.

Let all to him their

BURNHAM Con^d

T.

voic_es raise, their voic_es raise, &c.

f

C.

Let all to him their voic_es raise, And sing, And sing a_loud his glorious praise.

Air.

f

B.

voic_es raise, their voic_es raise, &c.

PARADISE. P. M. 6s & 9.

T.

C.

Halle_lujah we sing, To our glorified King, In the praise of his

Air.

B.

T.

C.

wonderful love; To the Lamb that was slain, Halle__lu_jah a_gain, Till with An_gels we praise him a_bove.

Air.

Till with Angels we praise him a_bove,------ Till with An_gels we praise him a_bove.

B.

LITTLETON. P. M. 8s & 7.

T.

C.

O that I could now a_dore thee, Like the Heav'nly hosts a_bove; Who for ever bow be_fore thee, And un__ceas_ing sing thy love.

Air.

B.

T.

C.

Heav'nly Father we would praise thee, Like the glorious hosts a_bove; Songs of tri_umph would we raise thee, Till we meet in perfect love:

Air.

B.

Continued.

T. *p*

Till we join with Saints before thee, Till with them we take our place; M*f* *f*

C.

p Till like them, Till like them, Till like them we can a_dore thee, We will sing thy glorious praise.

Air.

Till we join with Saints before thee, Till with them we take our place; M*f* *f*

B.

T.

C.

The time when I shall enter, Up--on a world unknown; My helpless soul I'll venture, Up--on his name a-lone: Then with the Saints in Glory, The

Air.

B.

Continued.

T.

And chaunt my blissful sto-ry, *f*

C.

grateful song I'll raise, *p* And chaunt my blissful sto-ry, In high Se-raphic lays.

Air.

And chaunt my blissful sto-ry, And chaunt my blissful sto-ry, *f*

B.

MOUNT ZION. P. M. 8s & 6s

J. Leach.

T.

A while for-get,

C.

Come on my partners in distress, My comrades thro' the wilderness; Who still your bodies feel, A while for-get, Your griefs and fears;

Air.

B.

A while for-get,

MOUNT ZION Con^d

T.

To that ce-lestial Hill,-------- To that ce-lestial Hill.

C.

And look be-yond this vale of tears, To that celestial Hill, To that ce-lestial Hill.

Air.

To that ce-lestial Hill.

B.

To that ce-les-tial Hill, To that ce-lestial Hill.

CALVARY. P. M. 8. 7 & 4.

T.

C.

Hark! the voice of love and mercy, Sounds a-

Air.

B.

T.

C.

p. Slow. Tempo f.

--loud from Calva-ry; See! it rends the rocks a-sunder, Shakes the earth, and veils the sky; "It is finish'd, It is finish'd," Hear the dy--ing Sov'reign cry.

Air.

p. Slow. Tempo f.

B.

NORTHAMPTON. P. M. 8^s & 7^s.

T.

C.

Far a-bove yon glorious ceiling, Of the a---zure vaulted sky; Lo! he sits his grace revealing, To the splendid hosts on high To the splendid hosts on high.

Air.

B.

* MOUNT MORIAH. P. M. 8. 7 & 7.

J. E. Cameron.

T.

C.

See! from ev2_ry quarter flowing, Joy__ful crowds as_semble round; Love in ev2_ry heart is glow_ing, Praise is heard in ev2_ry sound:

Air.

B.

Continued.

T.

Spread thy wings,---- my soul, and fly, Glory waits------ thee in the sky.

C.

Praise is heard in ev2_ry sound:

Air.

Tempo.

Spread thy wings, my soul, and fly, Glory waits---- thee in the sky.

Con Anima.

Spread thy wings,---- my soul, and fly, Glory waits thee in the sky.

B.

Spread thy wings my soul and fly, Spread thy wings, my soul, and fly, Glory waits---------- thee in the sky.

T.
Hal_le_lu_iah Bless his name, Hal_le_lu_iah Praise his name: Hal_le_lu_iah, Hal_le_lu_iah, Hal_le_lu_iah, Hal_le_lu_iah,

C.

Adagio *p* Repeat *f* Tempo. Hal_le_lu_iah, Hal_le_lu_iah,

Air.
Hal_le_lu_iah Bless his name, Hal_le_lu_iah Praise his name: Hal_le_lu_iah, Hal_le_lu_iah, Hal_le_lu_iah, Hal_le_lu_iah,

B.
Hal_le_lu_iah, Hal_le_lu_iah, Hal_le_lu_iah,

Continued.

T.
Hal_le_lu_iah, Hal_le_lu_iah, Hal_le_lu_iah, Hal_le_lu_iah: A_men. A_men. A_men.

C.
Hal_le_lu_iah, Hal_le_lu_iah: Adagio. ad lib: A_men. A_men.

Air.
Hal_le_lu_iah, Hal_le_lu_iah, Hal_le_lu_iah, Hal_le_lu_iah: A_men. A_men. A_men.

B.
Hal_le_lu_iah, Hal_le_lu_iah: A_men. A_men. A_men.

T.

From whom all creatures drew their breath, By whom re-

C.

To Father, Son and Ho-ly Ghost, Be praise a-midst the Heav'nly host; And in the church be-low,

Air.

From whom all creatures drew their breath, By whom re-

B.

From whom all creatures drew their breath, By whom re-

Continued.

T.

--demption blest the earth, From whom all comforts flow, From whom all comforts flow, From whom all comforts flow, From whom all comforts flow.

C.

From whom all comforts flow.

Air.

--demption blest the earth, From whom all comforts flow, From whom all comforts flow, From whom all comforts flow, From whom all comforts flow.

B.

--demption blest the earth, From whom all comforts flow, From whom all comforts flow, ---------- all comforts flow, From whom all comforts flow.

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